

THE MUSICAL TIMES

AND

Singing Class Circular,

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50—Blessed is he that considereth the poor	Dr. Nares.
51—Italy (a Patriotic Song)	V. Novello
52—I will arise	Creighton
53—Come follow me	Horsley
54—Anthem for Christmas (Sing unto the Lord)	Novello
55—See the Chariot at hand	Horsley
56—A Christmas Madrigal	T. Ions.
57—The Waits	Savile.

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ORGAN. By WILLIAM T. BEST.

It is intended to include in this work several compositions which have not hitherto been arranged for the Organ; amongst many others may be mentioned, Beethoven's “Andante con moto,” from the Symphony in C minor, the “Andante” from the Symphony in D; Handel's Choruses, “Wretched Lovers,” “Let their celestial concerts,” “I will sing unto the Lord,” (The horse and his rider), “He trusted in God,” &c. Several movements from the Stringed Quartets of Beethoven and Mozart have been expressly arranged; it is therefore hoped that nothing will be wanting to render the volume acceptable to those who study the Instrument with the view of employing its vast resources in a characteristic and legitimate manner.

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THE MUSICAL TIMES,

And Singing Class Circular.

FEBRUARY 1st, 1849.

NOTICE.

A large space in our present Number is dedicated to the paper by Mr. J. D. COLLET, which it was thought advisable not to divide; but the choice of a short piece of music enables us to give nearly the usual average of additional matter. Arrangements have been made for about 300 Literary and Mechanics' Institutions to receive the *Musical Times* in future gratuitously; and we have to request that the authorities of these several establishments will let the work be seen and preserved in their reading rooms. Should any errors have been made in the mode of direction, an early communication is solicited.

ON MUSICAL DEGREES.

THE letter on this subject inserted in the *Musical Times* (ante page 93, vol. iii.), appears to have excited a good deal of attention, if we may judge from the correspondence it has induced. It has been pointed out to us, that, in matter of detail, "An English Musician" has fallen into some inaccuracies; no room being necessarily to be hired, a public room being appointed for the purpose. "A Mus. Bac., Oxon.," whose letter we give entire, points out that the small sum supposed to be paid to the Professor is even less, in fact, which only makes the excess greater, of what must be considered useless expense; for it does not appear to us that the performance of the composition in Oxford answers any real musical purpose—indeed, few, if any, of the Members of Convocation possess a sufficient amount of musical knowledge, to justify their interposing their *non placet* between the candidate and the degree. The main object of "An English Musician's" letter, proposing that some means be taken for placing the degree within the reach of all whose musical attainments entitle them to the distinction, by removing the unnecessary costliness, and thus giving the public the right to insist on such a criterion previously to giving their confidence to teachers, appears so reasonable and necessary, as to have excited general approval. From the letters expressive of these views, we print that of "One of the Profession," residing in a country town. It is to be hoped that the change may be urged on the Universities; or what would, perhaps, be easier to accomplish—to attach the power of conferring Degrees in Music to the London Universities, and make the conditions more in consonance with the requirements of the present day.

MUSICAL GOSSIP.

(From the *Athenæum*.)

A series of three miscellaneous concerts was commenced on Monday evening last at the *Whittington Club*. To judge from the programme of the first, we are far more kindly disposed towards the lectures on music with illustrations promised to be given there, than towards aimless selections, into the composition of which trash so largely enters. If we were to reason from this concert bill, as from those of the *Wednesday Concerts*, we might lament that English taste is so much lower in vocal than in instrumental music. But this would be jumping at a conclusion short of the truth. The disproportion arises in part from the matter being too readily taken for granted by managers,—in part from their unacquaintance with the real means of conciliating a love for what is good with a love for what is popular—but most largely from the inferior cultivation of the Singer as compared with the Instrumentalist. A voice almost in a state of a *rough diamond* can make its effect in a ballad,—but many hours and days and months must Miss Loder, or M. Thalberg, or M. Vivier, have worked in secret, ere they were presentable in an orchestra. Our earnestness in repeatedly calling attention to this matter must not be misunderstood. An attempt to fix boundary lines and establish principles at a period of such great activity and excitement as the present, must not be mistaken for a "dead set" against particular persons or enterprises.

The English are beginning to be aware that the enjoyment of Music requires some cultivation on the part of the listener. Should we do well, then, to aid in promoting a species of pleasure, the very easy acceptance of which is in part (not altogether) an evidence of its worthlessness? We are watching with great satisfaction the disappearance of the green plaster Macaw and the red-cheeked Cupid protruding out of a cabbage-rose from the mantel-shelves of our cottages and the walls of our artisans' work-rooms. It would then be a grave inconsistency did we not denounce performances which no more come within the circle of Art, than the flaunting bird of the image-vendors or the God of Love in the coarse coloured print with its gilt frame.—Furthermore, in our anxiety to see the cheap and popular entertainment heightened in tone,—and in our desire that the artists who "have the ball at their feet" should, in some measure, teach their audiences,—we are not so Quixotically far a-head of the public as to be "out of (their) sight" or "out of (our) mind." A tiny pamphlet, circulated by Mr. J. Alfred Novello, containing a statement of the reasons "which have determined" him "to reduce the price of his musical publications,—the majority of them to the full extent of 50 per cent.,"—will furnish us with a passage or two fully justifying our desires from the charge of their being Utopian.

"During the last twenty years," says the writer, "there has been a progressive increase in the culture of music. In the earlier part of this period, classical works were published only with great sacrifice on the part of the printer, and the demand for such works was so limited, that the cost of engraving, printing, and payment to the composer, was obliged to be divided amongst a small number of copies, and this small number took many years to sell. The advance made in the culture of classical music within the last few years of the period first mentioned, has so much multiplied the buyers of the better class of music, that it has induced the experiments which I have

been making by the publication of Oratorios and Church Music at prices which could only repay the first outlay by the sale of numerous copies."

The success of these experiments has led to Mr. Novello's spirited determination,—to the result of which we wish all possible good fortune. Some such step we have long foreseen must be taken. But so emphatic a warrant for it as the above *prospectus* registers ought not to be lost upon managers, concert-givers, composers, or executant artists. [*Athenæum*.]

Correspondence.

To the Editor of the "Musical Times."

SIR,—As the subject of "Musical Degrees" has lately created some attention, I think it worth while to make a few remarks on a letter signed "An English Musician," which appeared in the last part of your periodical.

In this letter it is stated that the principal conditions for obtaining the degree of Mus. Bac., is "the composition of a piece of music for voices, in five parts, with an accompaniment for the organ." I know nothing of the practice in these matters at Cambridge, but the latter part of this sentence is incorrect, so far as it concerns Oxford, for there the exercise for a Bachelor's degree is required to be "for voices, in five real parts, with *instrumental accompaniment for a small full band*."

I am aware that a few exercises for this degree were allowed to be performed without orchestral accompaniments during the latter years of the life of the late Professor (Dr. Crotch); but I have authority for stating, that such a dispensing power will not be exercised in future.

The Professor's fee at Oxford for examining the composition of a candidate, is one guinea—not three guineas, as stated in your correspondent's letter. It would seem, also, that some misconception prevails as to the items of a candidate's expenditure; since it is by no means so "objectionably appropriated" as "An English Musician" supposes—but, on the contrary, the bulk goes into the hands of the resident musicians of Oxford, and it is to be hoped, does in this way directly "forward the interests of the musical art."

Be it remembered, that the University statutes require the public performance of the exercise; and thus furnish the powerful check of public opinion, in addition to the ordeal of the Professor: and it is plainly right, that the University which confers the distinction should have the opportunity of hearing the composition which is to obtain it; more especially, since every Member of Convocation possesses the right to interpose his *non placet* between the candidate and the degree.

As to "proof that the composition is really the production of the candidate for honours," there is only one law at Oxford, so far as I know, which tends towards securing it—that which requires a certificate that the candidate has studied both the theory and practice of music for a period of at least seven years, signed by three or more persons of repute.

I heartily approve of your correspondent's suggestion, that an examination upon paper would be a most desirable mode of testing the musical scholarship of candidates; but it must be in addition, of course, to the requirements already demanded by statute and custom. How far such a practice might be introduced by the Professor of Music at his own discretion, I am unable to say.

I am, Sir, your faithful servant,
MUS. BAC., OXON.

To the Editor of the "Musical Times."

SIR,—It was with great pleasure that I perused the letter on "Musical Degrees" in your last number, and I think the subject worthy of the serious consideration of all "English Musicians." I quite agree with your correspondent, that, were the cost of a degree brought down to a reasonable sum, there would be few young professors who would not strive to obtain that which would be a guarantee for their having a certain degree of skill in composition.

The provinces are now inundated with persons styling themselves "Professors of Music," who have never received a Musician's education, but who, by means of undercharging, &c., contrive to reap a decent harvest; whilst for him who has studied hard at his profession from childhood, is left a miserable pittance. And this must be the case, as long as there are no means by which the public can readily detect the shallow pretender.

In this very town, I can, at the present moment, count seven persons calling themselves "Professors," who could not correct the simplest exercise in thorough bass.

Why should not English Musicians join in petitioning for an alteration in the laws for obtaining musical degrees, by means of which, the young aspirant, after having proved himself worthy the distinction, may add Mus. Bac. to his name, upon payment of a reasonable sum? And if the plan for the foundation of Musical Scholarships, as suggested by your talented correspondent, could not be managed at first, there might be some means discovered of rewarding those who obtained their degree with more than usual credit to themselves. Such a chance of distinction would be the means of inciting young musicians to greater zeal, and would, unquestionably, raise the art in the estimation of the public, and place it in the same rank as the other learned professions.

I shall be glad to see the further communication on the subject promised by "An English Musician," and shall rejoice if our brother Professors unite in petitioning for the alteration proposed.

I am, Sir, very truly yours,
ONE OF THE PROFESSION.

A GENERAL MEETING OF THE SACRED HARMONIC SOCIETY took place on the 23rd instant, at Exeter-Hall, and was fully attended by the members, there being about 150 present. The *Musical World* of Jan. 27th, has a long report of this meeting, occupying nearly four of their large pages, and to that paper we would refer those who are interested in the matter, and must content ourselves with a mere outline of the proceedings. The report alluded to the difficulties with which the Society has had to contend in the earlier part of the year, but that, notwithstanding, it had greatly increased both in stability and efficiency; and in the necessary changes which had taken place, it had retained its distinctive character, as essentially an amateur body. The number of subscribers had increased, and the necessary though strict regulations of the committee for more efficient rehearsals had been readily complied with by the members. The Society had publicly performed during the year 1848, the following Works:—Haydn's *Creation*, Mendelssohn's *St. Paul*, *Elijah*, and *The Hymn of Praise*, (*Lobgesang*), Handel's *Messiah*, *Israel in Egypt*, and *Dettingen Te Deum*; and there have been rehearsed in addition to these, Handel's *Judas Maccabæus*, *Saul*, and *Solomon*, Beethoven's *Mass in C*, and Haydn's *3rd Mass*.

The Society after a lapse of six years, has now

determined to admit additional members, and has selected from the candidates 74 gentlemen.

The report enters largely into the late resolve of the Society, to *purchase* their music, instead of hiring it as formerly.

"In the early part of the past year, the committee caused inquiries to be made of various music publishers as to the terms on which they would supply their several publications. Before concluding any negotiations, they made a similar inquiry of Mr. Surman (who had been accustomed to supply the society with music on hire), as respected the works published by him, which were chiefly those the society was in the habit of performing. He, however, in the first instance, refused to sell the society any of his publications; and subsequently required such terms, and sought to impose such conditions, as the committee would not be justified in acceding to; and they were therefore compelled to seek the necessary supply from others. Mr. J. A. Novello, with that readiness to serve the society which he has always manifested, at once agreed, not only to supply the society with his own publications on very advantageous terms, but to engrave and supply, on terms equally liberal, any works they might require to perform. Four of Handel's oratorios have accordingly been engraved, and supplied to the society by Mr. Novello at a price greatly below that required by Mr. Surman for works already engraved and published."

The Accounts shew receipts to the amount of £444. 1s., and the Society has realized in its finances a profit of about £250. It was resolved that the report and accounts should be printed.

A question of account between the society and their late conductor, next occupied the attention of the meeting; and the secretary read a voluminous mass of correspondence on the subject, extending over a period of ten months, which briefly resulted in this: that Mr. Brewer continually demanded Mr. Surman's account; and Mr. Surman, in reply, expressed his willingness to pay over the sums he had received, but confessing his inability to supply his account against the society, for several reasons; but Mr. Brewer declined to receive any money, unless a complete settlement was made at the same time; as the committee did not choose that Mr. Surman should have it in his power to say that the Society had dismissed him, at the same time being in his debt.

After this matter had undergone a long and exciting discussion,

The Rev. J. E. Cox rose, and said—Mr. Chairman, I came to this meeting this evening as a young member of the society; and, being the first meeting which I have attended, determined to judge impartially of the proceedings. I will candidly confess that I had a leaning towards Mr. Surman. I thought he had been, perhaps, rather harshly treated; but I am grieved to say I have witnessed with pain and indignation the exposure that he has made of himself this night. I do not consider or think that he has offered any satisfactory explanation to this meeting; and after what has now passed, I do not see how Mr. Surman can be retained as a member of the Sacred Harmonic Society. (Loud cheers.) I came here to endeavour to act as a mediator between Mr. Surman and the society; and, as you must suppose, as a member of my profession, my duty would be

"To throw oil upon the troubled waters."

but I must return to my home satisfied that the society have been perfectly justified in the proceedings they have felt it necessary to take against Mr. Surman;

and feeling that his conduct on this occasion deserves to be severely reprobated, I beg to move the following resolution:—

"Resolved,—That after the explanation given by the secretary, of the correspondence which has passed between Mr. Surman and himself, that Mr. Surman be no longer considered a member of the society; and that the members of this meeting express their strongest disapprobation of the conduct pursued by Mr. Surman in that correspondence with the secretary, and also at this meeting."

Which resolution was carried, with only eight dissentients.

It was then proposed and carried, with only one dissentient, beside Mr. Surman himself, "That Mr. Surman be required *now* to produce his accounts." Mr. Surman refusing, the matter was referred to the committee, to deal with it as they may be advised. It was then proposed and carried unanimously, that Mr. Surman being no longer a member of the society, he be requested to withdraw.

After this unpleasant business, the meeting proceeded to the re-election of officers, and votes of thanks to those who had served them faithfully. Mr. Winsor took the opportunity of informing the members that Mr. Perry, their late leader, had requested him to thank them for the very flattering testimonial which he, Mr. Winsor, had presented to Mr. Perry last night, in the names of two hundred gentlemen connected with the society—a testimonial of their esteem and respect—sentiments engendered towards him during the sixteen years he had occupied the gratuitous post of leader. [*Abridged from the Musical World.*]

Brief Chronicle of the last Month.

ROYAL SOCIETY OF MUSICIANS.—At the general meeting of this society after the re-election of the officers, the sum of £50 was voted, to be distributed amongst distressed persons connected with the musical profession, having no claim on the funds of the society. The sum of £2454 was appropriated during the last year to the laudable purposes for which the institution was established in 1738.

THE CHORAL FUND.—It is with regret that we hear that the income of this charity has much fallen off of late years, which is the more to be lamented from the circumstances of those whose necessities are relieved by it. The choral body have made most noble efforts by individual contributions and services, to maintain this institution; but they come seldom in contact with wealthy supporters; and we should be highly gratified if the attention of any who could afford a donation should be drawn to the claims of this excellent charity. The members get up a grand concert every year, for the benefit of the funds, to which all donors and subscribers have admission.

SACRED HARMONIC SOCIETY, EXETER HALL.—This society has given Handel's *Judas Maccabæus* twice during the last month, with better effect than perhaps has ever been previously produced by this great work. The original full score, as Handel left it, is for a small orchestra, with figures for the thorough-bass, which Handel used himself to fill up at the harpsichord. Additional wind and viola parts were added for the society's late performances, by Mr. Vincent Novello, who brought his long experience of the oratorio school to aid him in making these additions as nearly as pos-

(Continued on page 117.)

The Waits.

Composed by J. SAVILE.—1673

[London : J. Alfred Novello, 69, Dean-street, Soho, and 24, Poultry.

Vivace.

SOPRANO 1mo. *f* Fa la la la la la la la, *pp* fa la

SOPRANO 2do. *f* Fa la la la la la la la, *pp* fa la

TENOR. *f* Fa la la la la la la la, *pp* fa

BASS. *Vivace.* *f* Fa la la la la la la la, *pp* fa

ACCOMP. *f* *Vivace.* ten. ten. *pp*

la la la la la la, *f* fa la la la la la la la

la la la la la la, *f* fa la la la la la la la

la la la la la la, *f* fa la la la la la la la

la la la la la la, *f* fa la la la la la la la

ten. ten. *f*

fa la la la, fa la la la, fa la la la, fa la la la la.

fa la la la, fa la la la, fa la la la, fa la la la la.

fa la la la, fa la la la, fa la la la, fa la la la la.

fa la la la, fa la la la, fa la la la, fa la la la la.

fa la la la, fa la la la, fa la la la, fa la la la la.

VOCAL RUDIMENTS, PART II.

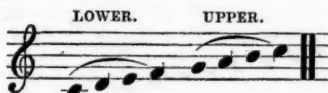
COMPILED BY J. DOBSON COLLET,

(Continued from No. 37, Page 104, Vol. II.)

CHAPTER VIII.—MODULATION.

(Chapters VIII. and IX., in No. 37, must be considered as cancelled.)

The scale in Chapter VI. is called a Major Scale because its third and sixth are Major. Any note may be the first of a scale, but as the Gamut points out no difference between tones and semitones, only one scale can be represented on it without flats or sharps. The scale of C major has been selected by musicians as the natural key. Take the scale of C major and divide it into tetrachords.



Now take the upper tetrachord as the basis of a new scale.

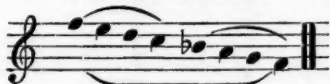
SCALE OF G MAJOR.



The second interval in the upper tetrachord, viz., from E to F, is a half instead of a whole tone, and must therefore be sharpened.

Now take the lower tetrachord in the key of C as the basis of a new scale.

SCALE OF F MAJOR.



From C to B is only half a tone, but as the *tone* of disjunction must be a whole tone, the B must be flattened.

The flats and sharps belonging to each scale or key are placed at the beginning, and called the Signature.

KEY OF F.

KEY OF C.

KEY OF G.



In reading music it is particularly necessary to note where the semitones occur; for this purpose the Diatonic Scale should be kept in the mind's eye, and shifted to the key in which the music is written. The letters C, D, E, F, G, A, B, C, should therefore be used to distinguish the notes of the Gamut, the syllables, Do, Re, Mi, Fa, Sol, La, Si, Do, should be used for the intervals of the scale.

KEY OF C.

KEY OF G.

KEY OF F.



Do re mi fa sol la si do.

Do re mi fa sol la si do.

Do si la sol fa mi re do.

The following table gives the same notes, beginning in the key of F \sharp and descending by tetrachords to the key of G \flat .



These three tables are given for reference; the teacher is advised to begin with the scale of C, adding first one tetrachord at each end, then two, then three, and so on till the fourteen tetrachords are gone through.



This exercise, extended by a tetrachord added at each end alternately, should be sol-fa'd in every key which can be formed from it.—(See former Modulations.)

CHAPTER IX.—SOLFEGGII IN MAJOR KEYS.

As Solfeggii in major keys the following tunes have been printed uniform with the "Musical Times," in four parts, with sol-fa'ing syllables added, viz.:—Islington, in C; Angel's Song, in G; Sicilian Mariners' Hymn, in F; Sheldon, in D; St. Gregory, in B \flat ; Old Hundreth, in A; Surrey, in E \flat ; New Jerusalem, in E; Anniversary, in A \flat ; and can be had in that form of the publisher, 69, Dean-street, Soho, or 24, Poultry.

The following pieces in the "Musical Times" are recommended as Solfeggii:—

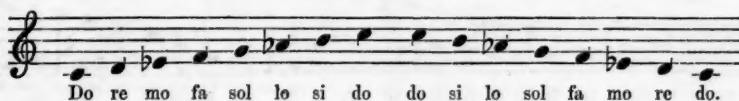
C	Hail, smiling morn,	No. 5.	A	Hear what God the Lord hath spoken,	No. 4.
G	Let all men praise the Lord,	No. 6.	E \flat	Just like love, (omitting the last two lines	No. 24.
F	Here in cool grot,	No. 11.		of page 3),	No. 25.
D	Now pray we for our country,	No. 21.	E	In Judah God is known,	No. 25.
B \flat	Soldiers brave and gallant be,	No. 16.			

Should the pupils find much difficulty in Sol-fa'ing new music, let them read it with the syllables, and then sing it with the words: a still better plan would be to insert the syllables in pencil.

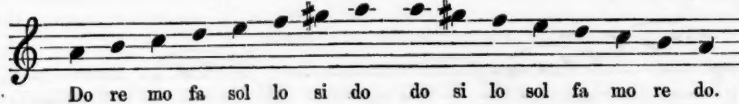
CHAPTER X.—THE MINOR SCALE.

The pure Minor Scale is the same as the Major, with the exception of the 3rd and 6th, which are flattened. [This assertion is based on the writings of several great composers, it is proposed to alter our grammar to suit our music, not to alter music to make it fit this particular grammar.]

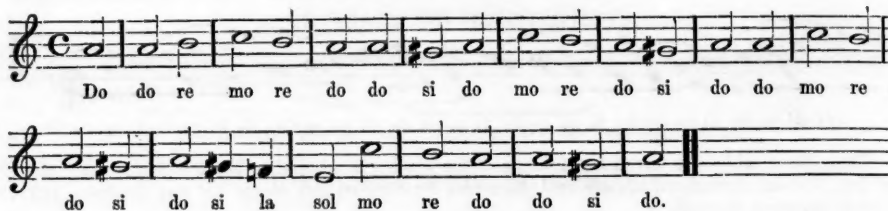
MINOR SCALE OF C.



MINOR SCALE OF A.



SOLFEGGIO IN A MINOR (PURE).



SOLFEGGIO IN C MINOR (PURE).



Any composition in the pure Minor would be monotonous, the Minor Mode is therefore combined with the Major.

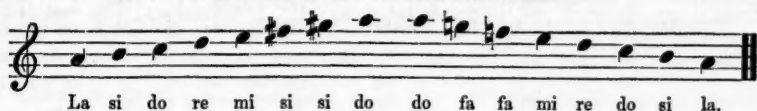
SOLFEGGIO IN A MAJOR AND MINOR.



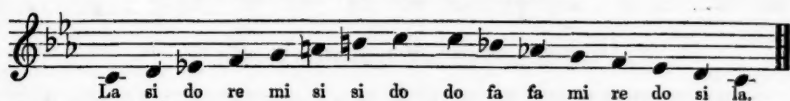
In the Minor Scale the fifth is a major third above the minor third of the key-note: thus G, the fifth of C, is a major third above E \flat . Consequently every Minor Scale is intimately related to the Major Scale of its own minor third, which is therefore called its relative major: thus, the key of E \flat major is the relative major of the key of C minor.

The Minor Scale being thus associated with its own major, and with its relative major, it is customary to unite the three in writing the Minor Scale. This is done by sharpening the 6th in ascending, and flattening the seventh in descending. The (Composite) Minor Scale receives the signature of its relative major, and must be sol-faed accordingly.

COMPOSITE MINOR SCALE OF A.



COMPOSITE MINOR SCALE OF C.



SOLFEGGIO IN G MINOR (COMPOSITE).



MINOR SCALES AND THEIR SIGNATURES.

A \sharp (relative minor of C \sharp)	B (of D)	C (of E \flat)
D \sharp (of F \sharp)	E (of G)	F (of A \flat)
G \sharp (of B)	A (of C)	B \flat (of D \flat)
C \sharp (of E)	D (of F)	E \flat (of G \flat)
F \sharp (of A)	G (of B \flat)	A \flat (of C \flat)

CHAPTER XI.—SOLFEGGIO IN THE (COMPOSITE) MINOR KEYS.

VITAL SPARK OF HEAV'NLY FLAME.

HARWOOD.

Treble. La la mi mi re do si la re do re mi fa fa mi

Alto. Do do la do si la si do si do re si do fa mi re si

Tenor. Mi mi mi mi fa mi re do mi mi mi mi la re do si

Bass. La la do do re mi mi la si la si fa fa re mi

sol sol la sol fa mi fa fa sol fa mi re mi mi la mi fa mi re do si mi

sol sol fa mi re do re re mi re do si do do la do re do si la si sol

mi la mi do si do mi mi mi

la la do la si do do fa la la

sol sol la sol fa mi fa fa sol fa mi re mt mi la sol fa mi re do si la.

sol sol fa mi re do re re mi re do si do do do re mi re do si la si do.

do do do do mi sol sol sol sol sol la mi la fa mi re do.

do fa re re mi fa sol la la re.

Music written in the Minor modulates so frequently, that it is almost useless to attempt to sol-fa it. It is hoped that the pupil will by this time have learned to know the intervals independently of the names.

(The third part of *Vocal Rudiments* will treat of Intervals.)

BRIEF CHRONICLE (Continued from Page 109).

sible what Handel might probably have added, had he had at his command the society's present orchestral and vocal strength. The result of the combination under the able conduct of Signor Costa appears to have given very general satisfaction.

SIR HENRY BISHOP'S FIRST LECTURE at the Whit-tington Club was attended by the largest audience yet collected in the great room of the institution. The silent attention with which his remarks were listened to throughout, and the approbation bestowed upon the illustrations by the very crowded auditory, is confirmatory of the view taken by the musical critic of the *Athenæum* newspaper, whose article we quote, (p. 107); and it will be found that managers and committees seldom err when they address themselves to the better taste of the public. The next lecture, which takes place to-day (Feb. 1), will doubtless be equally well attended; it cannot be better, as the room was full in every part on the 25th.

MUSICAL LECTURES AND CHORAL CONCERTS are becoming so general in the provincial towns, that our kind correspondents must excuse our not having space in all cases to use their communications. We may mention amongst those tending to improve the local taste and draw attention to music.—A lecture by Mr. J. Coggins at the FALMOUTH Athenæum, with illustrations of Sacred music.—From TRURO, we hear of a sacred and secular concert under the direction of Mr. Hemple, and the probable formation of a philharmonic society of amateur instrumentalists.—From BRISTOL, of a lecture on "The genius of popular and national music," by Mr. Wehrhan, with national musical illustrations sung by twenty-four singers.—From WAKEFIELD, of the Philharmonic Society presenting to Edward White, Esq., a handsomely bound copy of *Elijah*, as a token of esteem, and for conducting the oratorio of *St. Paul*.—From SELKIRK, of the Wilhelm Choral Society celebrating their first anniversary, and presenting three volumes (*Weber's Composition and Hullah's Grammar*) to George Lewis, Esq.—From WHITEHAVEN, our correspondent F. B. gives us a pleasant, but unfortunately lengthy picture of the agreeable evening he spent on new year's day, where selections from Haydn's Masses, Nos. 2 & 3, and Mozart's, Nos. 1, 2, & 12, with many of the pieces from our own pages, formed the staple amusements of the evening, whereby he and all the rest (listeners being in the minority,) prepared themselves to do justice to a most excellent supper.—Nearer home we hear of the ladies of THE POPULAR HARMONIC SOCIETY presenting Mr. Charles Robinson with a handsome dressing-case for his gratuitous services, as leader of the society. Many readers will glance over these slight records; but when we think what pleasure has been given to thousands by these and similar meetings, the very fact of their being too numerous to record is in itself highly gratifying.

ADVERTISEMENTS.

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Prices, new and revised Edition.—No. 1, containing Music for the Organ, is just published, and may be had gratis, on application at the London Sacred Music Warehouse, 69, Dean-street, Soho, & 24, Poultry, or sent Post-free on receipt of two postage stamps. The other Nos. of the Catalogue are preparing, and will be issued as soon as possible.

Novello's Monthly Musical Periodicals.

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SPECIMEN.

27

The first system of the musical score consists of two staves. The upper staff is a vocal line with a treble clef, and the lower staff is a piano accompaniment with a grand staff (treble and bass clefs). The vocal line begins with a rest for four measures, followed by the lyrics "He gave them" on a note. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *f* (forte) is present at the beginning of the vocal line.

The second system of the musical score continues the composition. It includes vocal lines with lyrics and piano accompaniment. The lyrics for the vocal lines are: "hail - stones for rain; fire mingled with the hail," and "He gave them hail-stones for rain; fire mingled with the". The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *f* is also present. The system concludes with a "Ped." (Pedal) marking.

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LECTURES.

The following Lectures will terminate the Session 1848-9.

February 1, 1849.—The Second of Two Lectures on the Progress of Secular Music in England, during the 17th & 18th centuries. By Sir Henry R. Bishop, Prof. Mus. Oxon. With vocal illustrations by the Misses Williams, Mr. A. Novello, and Mr. Williams.

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